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ABSTRACT

Theories and techniques for fostering creativity are described because all students, regardless of intelligence or talent, have artistic ability that should be developed. Four basic visual viewpoints have been identified: the expressive colorist, the hands-on formist, the neat observant designer, and the pattern-oriented draftsperson. These visual thinking patterns influence how a child will learn best and what teaching approaches will succeed most. With the aid of 80 illustrations, the different perspectives can be identified. The materials and methods that work best with each thinking pattern are outlined. Most positive results occur when students are allowed to pursue projects in their own innate style. Most professional artists carry two viewpoints but one is always predominant and can be identified using these techniques. (KM)

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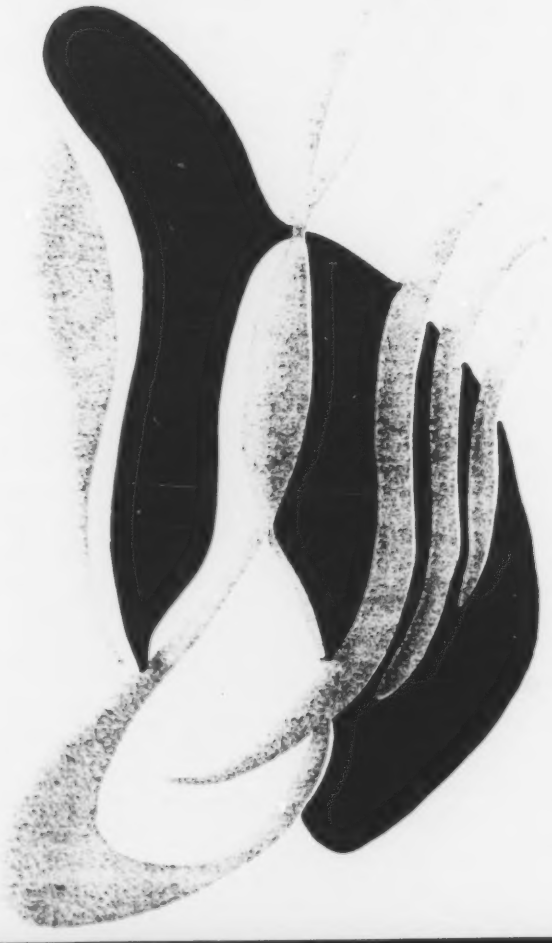
Visual Thinking Patterns



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Visual Thinking Patterns

Written by:
Helen Crosbie

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TEACHING GUIDE

VISUAL THINKING PATTERNS provides helpful techniques for fostering creativity that apply in any content area.

It convincingly demonstrates that any individual, regardless of age or intellectual capacity, has artistic talent and creative abilities.

The cards are designed for easy sharing at teacher in-services, adult discussion groups or workshops. They can be passed around at conferences and set up on bulletin boards or other displays.

Implemented in regular classrooms, art classes and adult education programs, Helen Crosbie's theories have broad applications for gifted and special education students as well as the learning disabled and mentally retarded.

VISUAL THINKING PATTERNS can simplify individualization by allowing you to better understand and communicate about students' work. Reinforcement and motivation of creative effort is facilitated. Suggestions and feedback can be targeted in constructive ways which build students' self-concept and confidence.

ABOUT THE AUTHOR

HELEN CROSBIE, distinguished art educator and nationally known sculptor, has distilled more than 40 years' experience in all phases of art instruction into her masterful VISUAL THINKING PATTERNS.

Formerly a teacher of art education at Boston University, she has worked extensively with students from preschoolers to adults across the country. Her work, be it in regular or special education classrooms, hospitals or adult programs, has been hallmarked by an ability to discover and encourage talent in so-called hopeless cases. She possesses a unique gift for bringing out creative expression in all her students.

Helen Crosbie won prominence as an artist early on when she was invited to hold her first one-man exhibition at Manhattan's Arden Gallery at the age of 21. She has since exhibited nationally, building a reputation as one of the country's foremost sculptors. Her distinctive portraits have been commissioned by many of America's leading dignitaries and personalities.

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Many people over the age of 50 are completely convinced they possess no ability in the field of art. As a result, they refuse to attend art exhibitions, galleries and art museums. This unfortunate situation resulted from the art instruction formerly taught in many primary and secondary schools. Instead of creativity, emphasis was placed on copying a specific painting or following a rigid schedule of prescribed projects, with no consideration for a student's individual interests or motivations. "Today we will draw from nature." "Next week we will study perspective." As for judging the results, the best marks were always given to the docile child who "followed directions" and was invariably neat.

Luckily art education has changed considerably. Some enterprising souls recalled Plato's theory that art should be the *basis* of education. Of course, he meant all the arts—music, drama, poetry, the visual arts—anything that would preserve and *enhance* the imagination and originality of the individual. In other words, individuality is the ultimate goal (not uniform mass thinking like that often found under dictatorships).

There is still room for improvement in the way our society thinks of visual art. We need to become more tolerant of different ways of seeing the world and interpreting it in our art. We need to accept that people have different visual viewpoints and thinking patterns.

Art education used to consist of drawing from cubes and spheres or accurately reproducing the inevitable apple, orange or flower. In other words, complete imitation was the theme.

Professor Cisek of Vienna was one of the first to start to change. Cisek divided his theory of art into two periods. The first period is that of self-realization for the child. This lasts through the age of nine. According to Cisek, it is only after this period is completed that actual teaching should begin. His principal aim was to develop a student's creative power. He believed that once it was awakened, it would influence the child's whole outlook on life. To prove his point, he cited examples of the pupils he trained in this method, many of whom later succeeded in such diverse fields as art, music, literature, business and politics.

Recently, Nobel Prize winner Dr. Roger Sperry proved that the left side of the brain is primarily verbal and analytical while the right side is more concerned with intuition, spatial relationships, imagination and creativity. According to his premise, the method of teaching art by copying or following specific directions develops only the left side of the brain.

Then what is the best method of art instruction for using both sides of the brain?

Before discussing this, it is important to mention that there are four basic ways of seeing... and that everyone is born with at least one of them. These viewpoints include the natural preference for: **design, line, color** and **form.**

Everyone is also born with creative ability. Depending on the individual, it manifests itself in one or two of the four different viewpoints.

The best method for teaching to both sides of the brain involves taking into consideration students' visual thinking patterns and providing experiences which will let their way of seeing and creating flourish.

Card #1

These four examples of the same subject illustrate each of the four viewpoints.

Figure 1 shows a preference for design. **Designers** are neat, precise, orderly and rather deliberately slow. Individuals who see things in this manner are more concerned with the decorative quality of a subject, rather than photographic reality. These people have a tendency to see things in a somewhat flat manner. Anatomy and perspective do not interest them in the slightest; however, everything you can tell them about rhythm, repetition, progression or color harmony is quickly absorbed.

Figure 2 shows a preference for color. **Colorists** are the exact opposite in personality from designers. They are not the least bit neat and are anything but deliberate. Spontaneity and an amiable live-and-let-live nature are their distinct virtues. If they become artists, they could be classified as being a painter's painter. Colorists are not interested in either lettering or reproducing reality. But explain to them how to make a mountain move into the background and a bush into the foreground through the use of subtle color changes and their eyes will light up.

Figure 3 shows a preference for line. **Draftsmen** are visual, literal and observant. The use of the word draftsman does not imply mechanical drawing, but simply one who prefers almost photographic reality. These individuals are not particularly interested in either design or color, but love perspective and anatomy of both people and animals.

Figure 4 shows a preference for form. **Formists** usually have the most trouble in art classes unless there happens to be clay in the room. They are definite loners. An observant teacher can recognize this fourth viewpoint by noticing that each drawing has shading in it somewhere...the side of a tree trunk, a face or a house. These individuals tune out when the discussion is of color or repetition, but they'll be all ears when the topic involves giving depth to the objects in a still life.

Form tendency occurs more with boys than girls. Medical findings indicate over 72% of males have a touch of color blindness. Their compensation, the possession of a sense of form, explains why most sculptors are males.

A group of professional artists were asked what aspect of art instruction in the public schools that they had attended had been the most beneficial to them. In most cases, there was laughter. A top textile designer was always given C's because he was unable to draw or paint realistically. The fact that he always won the local and state-wide poster contests was simply considered a fluke. A contemporary painter whose work is now represented in several museums across the country was not allowed to take art in high school because his reputation for creating a mess had preceded him. A sculptor's creative ability was not recognized for the simple reason that there never had been any clay in the schools he had attended.

However, a few of these artists talked about one or two of their art teachers, giving them full credit for their final success.

It's apparent that *everyone* is born with creative ability. But, depending on the individual, it manifests itself in different ways.*

When teaching art, it is important to not only understand these four different ways of seeing, but also to attempt to understand how to improve each youngster in his or her own way, even if it differs radically from the teacher's own point of view.

** Helen Crobie's viewpoints correspond with the four Konations™ identified by Kathy Kolbe: four basic approaches individuals tend to use in taking action or enacting change. Kolbe's Fact-Finder Konation correlates with Crosbie's designer viewpoint; Follow Thrus with draftsmen; Quick Starts with colorists and Implementors with formists. A person's Konation can be identified with Kolbe's Impact Factors (IF) Profile™, available from* ***Kolbe****Concepts, Inc., P.O. Box 15050, Phoenix, Arizona 85060.*

Card #2

One teacher said her principal had told her that as far as he was concerned, the only two things that should be taught in grade school art were lettering and perspective!

The teacher was shown how to demonstrate simple two-point perspective using a house and telephone poles receding into the distance. She decided it would be interesting to give the perspective lesson to her students and then have them put away the rulers and pencils, bring out the paints and create a house and tree. She was curious to see how effective the lesson would prove to be. The results were delightful.

Figure 5 shows the work of a draftsman who applied the perspective lesson happily. So well, in fact, it appears he had known about it long ago. Incidentally, note the lack of color. In **Figure 6** the colorist covered the page with paint quickly...the perspective lesson forgotten as soon as the ruler had been put away. The designer in **Figure 7** hadn't heard a word about perspective, but instead, made a pattern of everything from the tiles on the roof to the stone fence. The leaves on the tree are an easy way to spot an eventual designer. In **Figure 8** you see the shading characteristic of a formist.

Which is the best?

If the fact that a perspective lesson had just been given can be ignored, none could be judged "best." Instead, **Figure 5** is the best drawing, **Figure 6** is the best painting, and **Figure 7** is the best design, whereas **Figure 8** shows the greatest sensitivity to form. All four are good, but for different reasons.

Card #3

At this point, it would be expedient to mention a fifth type of individual—the **haptic.** Herbert Read, in his book *Education Through Art,* said the word came from the Greek word meaning "touch." Read applied it to people who were blind, but still able to create visual images. The word also can mean "to feel" and, as we all know, we can "feel" without touching.

Edvard Munch of the German expressionists could be classified a haptic. These people paint or draw or model how they feel about something, not how they think about it.

Recall Van Gogh's *Starry Night.* He obviously felt that the stars were so bright they would explode and fall upon him. He wasn't being literal in the way a camera would have portrayed the scene.

Young haptics are often so volatile they can be difficult to understand. *Card #3* shows a few at different ages. **Figure 9** is a first grader's self-portrait. As far as he was concerned the head is the only important thing about a person.

"You see out of it, hear out of it, speak out of it, smell out of it, eat into it, and then," said he, "you yell out of it."

When asked why he had put the nose (that square object) up between the eyes, he promptly put his hand up on the bridge of his nose and replied "That's where it is, feel!"

Haptics, when young, can be difficult. Their pendulums swing all too rapidly from very high to very low without much middle ground in between. However, you will witness marvelous things from haptics if the assignment fits. For instance, ask them to recall a time when they were falsely accused of doing something wrong and as a result were absolutely furious. Or tell them to think about pain for a minute and put it down on paper. That direction led to the glorious earache in **Figure 10.**

Our last example of a haptic's work was created when a rather tall second-grade teacher had to write an assignment on the blackboard. She told her class they could take out their crayons and draw her picture as she wrote. Although she was wearing a black skirt, green vest and yellow blouse, this haptic, who happened to be *very* small for his age, paid no attention to what the teacher was wearing. Instead, his work in **Figure 11** says very clearly, "you are so-o-o tall!"

Figure 12 is a sixth grader's version of a nightmare.

TEACHING STRATEGY

Unfortunately, elementary art teachers often use mimeographed sheets of rabbits, pumpkins, or angels (depending on the season) for art "instruction." Students are usually told what color crayons to use and where. As a consequence, the entire class ends up with identical pictures, but often only the neatest are displayed.

Instead, the preference should be to give out blank sheets of paper and instruct the class to do anything they please! The results may be peculiar, to say the least. Used to specific instructions, students may be completely bewildered when left alone. Nevertheless, all the papers should be signed and hung up on a wire stretched across the side of the room...even the papers that are completely blank.

When the next art class is completed, the students should have their choice of displaying their favorite from both days' work. Offer that option each day. Then each child will compete with him- or herself, rather than with the class as a whole.

Card #4

Figure 13 shows Billy's first attempt, just a haphazard scribble. **Figure 14**, his second attempt, shows the beginning of design. **Figure 15** shows more improvement. And two weeks later, **Figure 16** shows he is finally a full-blown designer using typical design principles of rhythm and progression—concepts that had never been discussed in the classroom.

Card #5

That same first-grade class, accustomed to mimeographed sheets of turkeys at Thanksgiving time, were now told to do their own versions of gobblers. **Figure 17** shows a rather sophisticated designer. **Figure 18** reflects an obvious haptic in a gay mood. **Figure 19** reveals a draftsman's turkey. Finally, **Figure 20** shows us a very accomplished masculine designer.

TEACHING STRATEGY

Here are a few suggestions for producing original work from students. Have youngsters do self-portraits, imaginary animals, cities or circuses. One of the best techniques, when all else fails, is to say, "Close your eyes and make a wiggle across the page. Now open your eyes, turn the paper around, and make something—anything—out of it."

Card #6

Figure 21 is a first-grade draftsman's wiggle. Draftsmen love to do people or animals. **Figure 22** is a fifth-grade colorist's conception of a bird in motion. In **Figure 23** another fifth-grade boy makes a wonderful storm at sea and **Figure 24** shows a good designer using color harmony.

Card #7

In **Figure 25** a superb eighth-grade colorist, using only red, yellow, blue, black and white, achieved this excellent city with much mixing, as only colorists can. **Figure 26** is a haptic's version of a city—as far as she was concerned, cities are dirty with lots of lights. In **Figure 27,** a sixth-grade draftsman who also liked color was more impressed with the snow. **Figure 28** shows a fifth-grade designer's idea of a city. Notice the *flat* pattern of shapes.

Card #8

It might help to show the progression of one viewpoint—that of a designer. **Figure 29** was done in kindergarten at the age of four. **Figure 30** is a self-portrait at the age of six, bringing home flowers and an ice cream cone. This viewpoint can be crippled if an earnest but literal teacher comments that the trees in the background look more like mushrooms. After all, some of Grant Wood's trees resemble mushrooms. **Figure 31** was completed when the girl had started riding lessons at 10 years of age. The silly feather thrust into the instructor's hair was just to balance her ponytail and the horse's tail. **Figure 32** was simply pure design using a silkscreen technique.

Card #9

Elementary school teachers taking an art instruction course from me were given a first-time assignment of doing self-portraits in poster paints. **Figure 33** indicates that the fifth-grade teacher who created it is a draftsman. **Figure 34,** her portrayal of "the country," verifies it. The next example is by a shy first-grade teacher, a good designer still not wanting to attempt using paint **(Figure 35).** The unfinished blouse is a beautiful example of the slowness and deliberateness of the designer. But with her "country" in **Figure 36,** she finally took to the paints.

At the end of my workshop, the principal reported that there was a great deal more harmony between these teachers, as they understood each other better from the art work. They now knew that with every so-called virture, such as being excessively neat, come drawbacks such as slowness. With the virtue of being quick comes the tendency to slide over details. In any event, they produced splendid work from their students.

Card #10

Figure 37. Notice the detail, the forte of draftsmen. In **Figure 38** you can see a fifth-grade designer with the inevitable flat pattern. **Figure 39:** This formist, who associated cars with cities, was promptly given clay for his next project. **Figure 40** is the work of an obvious haptic. When asked how this related to a city, he replied indignantly that this was the noise!

Card #11

Figure 41 pictures a dragon designed by a third grader. **Figure 42** shows a sixth-grade draftsman. **Figure 43** reveals a sixth-grade colorist. In **Figure 44** a fifth-grade colorist is at work.

Card #12

Invariably youngsters sitting side by side will have a tendency to copy each other. The teacher need only say that even if the subject matter is the same, the students are not. Therefore, each should do his or her own interpretation. Thus, in **Figure 45** the young artist does an undersea life, showing his colorist self. But in **Figure 46** a neat, precise designer carefully designed the same subject, with an entirely different look. There are, of course, differences even between designers. **Figure 47** is by a shy second-grade girl doing an imaginary animal. **Figure 48** is a version of an imaginary animal by an exuberant second-grade boy.

Card #13

In one large class, different age groups sat together. **Figure 49** is by a first-grade colorist who was brought to tears by a pristine third-grade designer (whose work is shown in **Figure 50**) who told him he was making a mess.

In this kind of situation the role of the teacher is to explain that since people have different eyes, noses and hair color, it only makes sense that they see things differently. Praise should be lavished on their work, however different. Make it clear that you like both variations enormously.

The same diplomacy applies to an excellent sixth-grade draftsman **(Figure 51)** who couldn't appreciate all those excess lines in another sixth grader's horse **(Figure 52)**. Here we see an obvious formist who should've been given clay promptly.

Card #14

These creations were all done by students who'd experienced two years of instruction that encouraged them to paint anything they pleased.

Figure 53 shows a designer who has achieved an asymmetrical balance. As designers see flat, the observer must not try to find depth, or perspective. Instead, think of it as a pattern for a textile. (One way of looking at this is to reduce it in your mind down to a three-inch square, then repeat it to make a mental picture of a very interesting textile.)

Leaves may be green, and tree trunks brown in reality, but the colorist sees otherwise, as shown in **Figure 54.** Water is not necessarily blue, but many colors. The same applies to grass.

Figure 55, a portrait of the student's father, shows a potential formist who was promptly given clay.

Realistic proportions belong to the type in **Figure 56,** who glorifies in perspective. But notice the lack of color. Where there is color, it is literal.

TEACHING STRATEGY

Praise, rather than criticism, is the best method for producing creative work.

A designer should be praised for repetition of shapes or color harmony, not criticized for being unable to draw very well.

Whereas a draftsman should be praised for drawing ability, not chastised for producing an ordinary poster.

A colorist deserves praise for blending colors (nothing being said about the fact that neatness is lacking.)

All that need be said is "My, that's a beautiful color you've mixed. I've always adored coral." Or, "That's a splendid design you've made with the leaves on that tree."

And at the clay table say, "An airplane, wow! That's hard to do. It's marvelous."

As a general rule, designers and draftsmen get the best marks in school. The designer because he is neat, and the draftsman because of his realism. But don't forget the colorists and the kids with the sense of form. Allow them to try their hand at clay or plasticine.

It's relatively easy to teach the elementary crowd. They absorb praise like sponges and respond by giving you wonderful results.

Card #15

In the sixth grade the differences become more apparent. **Figure 57** shows a sensitive female colorist, **Figure 58** a male designer, **Figure 59** another male draftsman, who this time has returned to his favorite tool, a pencil. **Figure 60** shows a haptic whose parents were getting a divorce; he felt his problems were too heavy. Another wonder of the art class is that non-verbal expression can release emotions.

Card #16

Frequently draftsmen are given the best marks in school because of their ability to draw. They are excellent at student poses or realistic still-life pictures. However, designers are better if allowed to do posters or all-over patterns. **Figure 61** is a draftsman's poster. Only designers are able to incorporate the letters in the whole design, as **Figure 62** shows. Again, **Figure 63** is a literal draftsman's textile. **Figure 64** shows how much more proficient a designer is with this subject. All these students are in the fifth grade.

Card #17

There are even differences in formists. **Figure 65** emphasizes form first, of course, but design is second. The creator of **Figure 66** values form first and the draftsman's style second. **Figure 67** is pure form. **Figure 68** is really a colorist, but he insisted on trying clay with the other boys in making a Christmas crèche.

Card #18

Studies with both the mentally retarded and mentally disturbed have solidified the belief that we are *all born* with creative ability. The only difference between mentally handicapped individuals and "normal" students is that it takes longer for any viewpoint to surface. Institutional living, with constant directions from innumerable people, leaves very little time for observation, an unfortunate situation which stifles many potential draftsmen.

Figure 69 was the first attempt of a man with completely crippled hands, causing him great difficulty in holding a brush. In three years, his design improved tremendously and he executed this embroidery from one of his own designs, **Figure 70.**

Figure 71 was the first attempt of an enormous, unattractive woman. The fact that she managed to mix three colors that were different from the primary colors given her indicated she might be a colorist, as she turned out to be. After two years, the sensitive soul revealed in **Figure 72** emerged.

Over a span of six years, almost all the people in this art class showed a marked improvement in intelligence.

Card #19

A shift in personality often changes the visual concepts. **Figure 73** is the work of a manic depressive man in a V.A. hospital for the mentally disturbed. Here he is in a gay, volatile mood. With **Figure 74,** done two weeks later, he is not quite so noisy or disruptive. **Figure 75** shows a change of technique and a glum outlook. In **Figure 76,** he was so completely depressed he was unable to even speak. This is a good example of what a waste of time it is for a teacher to try to alter a visual viewpoint: the entire individual would have to be changed.

Card #20

Although most professional artists carry two viewpoints, one is always predominant. Grant Wood was a draftsman first and a designer second. Or look to Paul Gauguin, a colorist first and a designer second.

Figure 77 shows an artist with only one viewpoint: Luigi Lucioni, whose sense of form was so predominant he shifted from painting to sculpture. Monet's water lilies in **Figure 78** show a pure colorist at work. If his paintings were photographed in black and white, it would be hard to know what the subject matter was. After experimenting with the impressionistic style, Matisse ended up as a pure designer. Notice the flatness and repetition of shapes in **Figure 79. Figure 80** shows Andrew Wyeth, a magnificent draftsman. Unlike Monet, his paintings are perfectly discernible when photograhed in black and white.

SUMMARY

It may be helpful to end by repeating the beginning. The two viewpoints most easily recognized are the designer and the draftsman, shown in Figures 1 and 3. Both parents and teachers find these two types easy to understand and therefore easy to praise. The neat designer always "stays within the lines" and the precise draftsman is most adept in drawing.

Unfortunately, coloring books and paint-by-number projects tend to completely destroy the imagination with which everyone is born. In Figures 2 and 4, you see the colorist, or future painter, and the formist, or future sculptor. Along with the haptics they are the most easily ignored: the colorist because of messiness, the formist because color sense and design are poor, and the haptic for the inability to be literal.

So which are you? Are you extremely observant? Do you notice details, such as a button missing from someone's coat? Would you be a good witness in court, able to describe the height, approximate weight and age of an assailant? Then you probably draw as easily as you can write.

Or, do you dress beautifully? Do you know exactly where to hang a picture so that it relates to all the objects below it? Do you have orderly drawers and move things around on tables to achieve a balance? Design is what you were born with—make use of it. But don't chastise that sloppy, happy-go-lucky youngster for not being as neat as you are.

Do you purchase a chair because it is a magnificent shade of coral, without considering that the rug it will be sitting on is bright red? Do you notice purple in the leaves on the tree in your backyard even when it isn't autumn? You're that happy-go-lucky colorist.

Or do you find that in an art gallery, you are drawn to the sculpture as opposed to what is hanging on the walls? Do you pick up smooth pebbles from the beach and keep them in your sweater pocket to feel? Are you keenly aware of the difference between satin and velvet? You probably have an unbelievable sense of form.

By knowing what viewpoint you possess, you will be sensitive to all the other ways of seeing—and not be tempted to give the best marks to only those who see and, therefore, draw or paint as you do.

It stands to reason, if a student is a neat, organized sort of person, that she would naturally paint that way. A teacher should not say, "Relax, loosen up." And the happy-go-lucky type should not be admonished to be neat. Just have him clean up his own spills.

Take advantage of that difference. Feed them all the ideas you can generate. Praise the colorist for color combinations and resiliency. Praise the formist for his clay people and animals. Praise the designer for neatness, ignoring how slow he or she may be. Praise the haptic (there will not be very many.) Praise the draftsman for observation. For example, say, "Oh my, that really is a beautiful horse." Praise works every time.

It cannot be stressed enough that it is important to use a different vocabulary in teaching this way. Celebrate and appreciate differences! With a designer, discuss rhythm, progression, color harmony and repetition. With a colorist, talk about what red does when placed next to gray-green. For a draftsman, anatomy, perspective, proportion and pure line should be stressed. With a formist, texture is of interest or the roundness of an arm or head. In other words, encourage each individual in his natural viewpoint.

But the most important thing to remember is with enthusiasm and *praise* you will expand the imagination and originality of every student regardless of their intelligence.

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VISUAL THINKING PATTERNS offers in-depth insight into developing creative expression in students of *all* ages and ability levels. Drawn from renowned art educator Helen Crosbie's lecture series, it affirms that everyone has innate artistic potential that can—and should—be developed. Crosbie's delightful anecdotes, helpful approaches and practical teaching advice show just how to do that.

HELEN CROSBIE has distilled 40 years' experience in all phases of art instruction into an authoritative and helpful program for teachers and parents. A sculptor who exhibits nationally, she has won wide acclaim for her teaching in schools, hospitals and special education programs across the country.

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Card #1

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design

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color

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form

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Card #2

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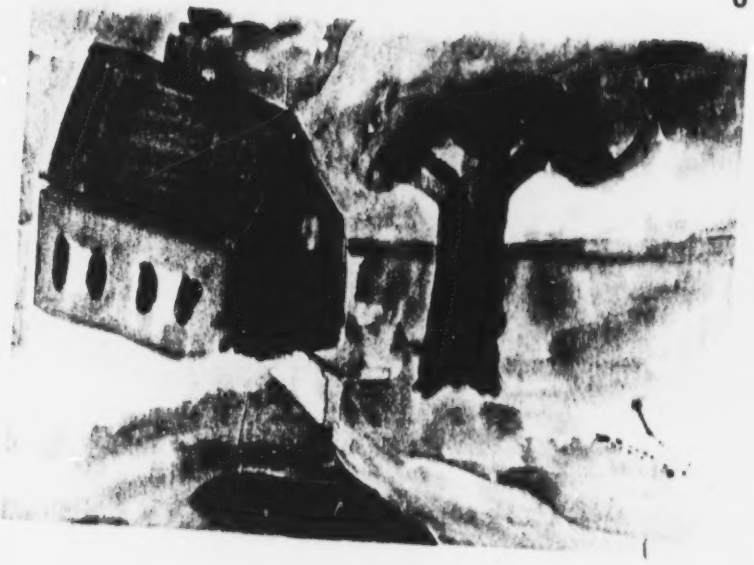

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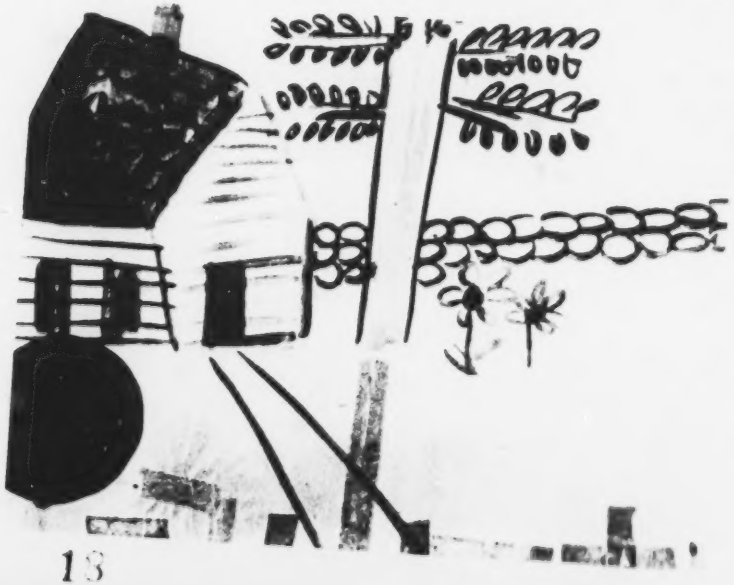

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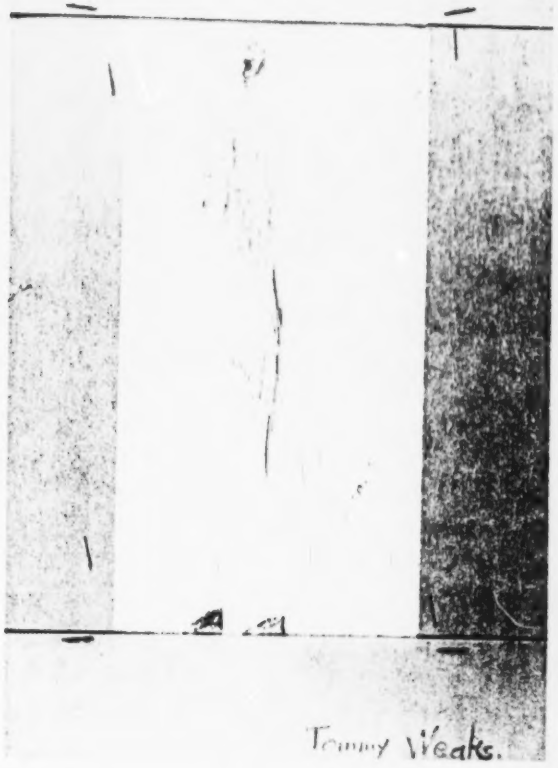

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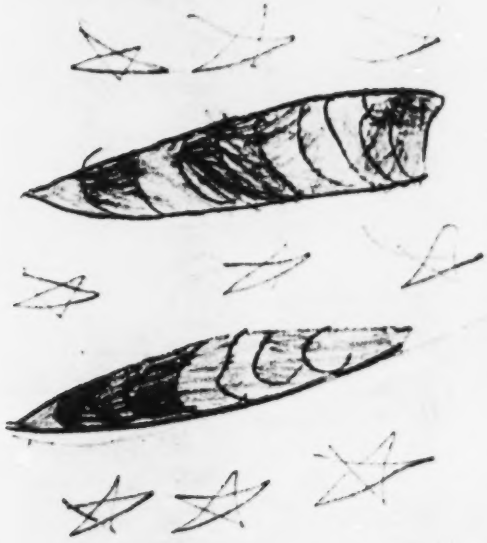

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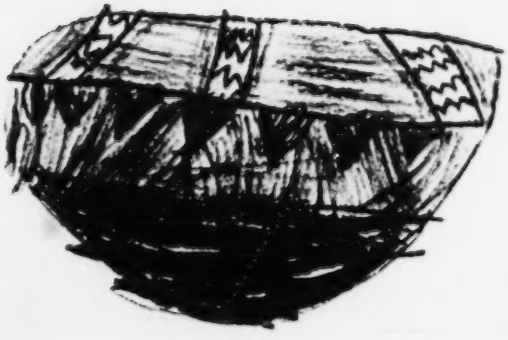

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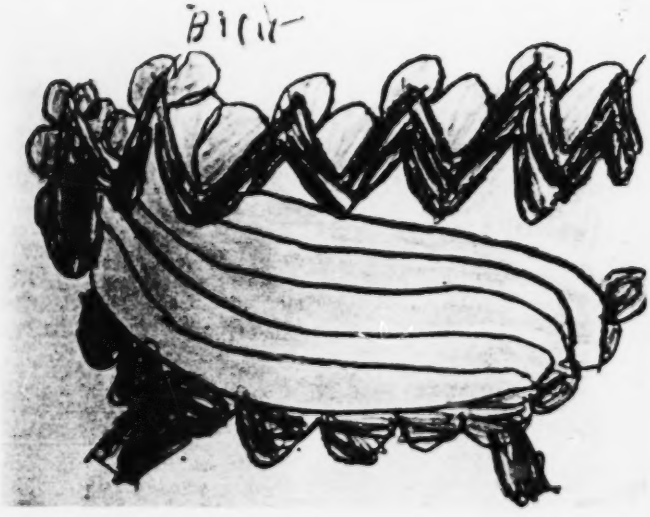

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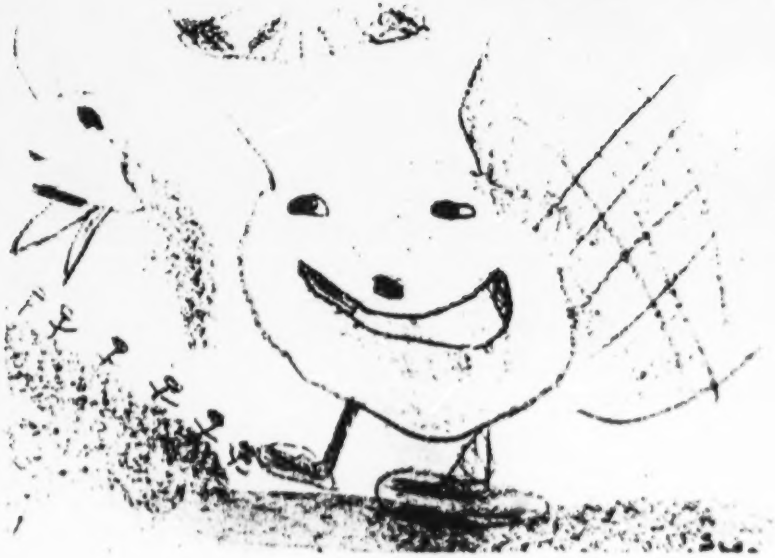

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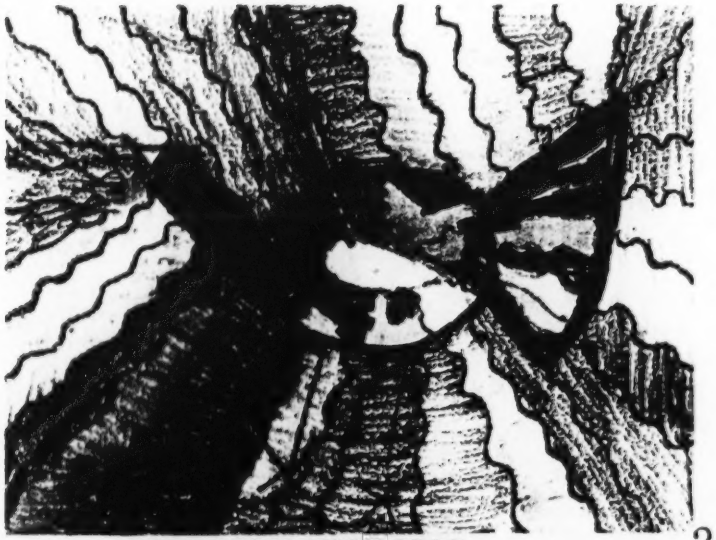

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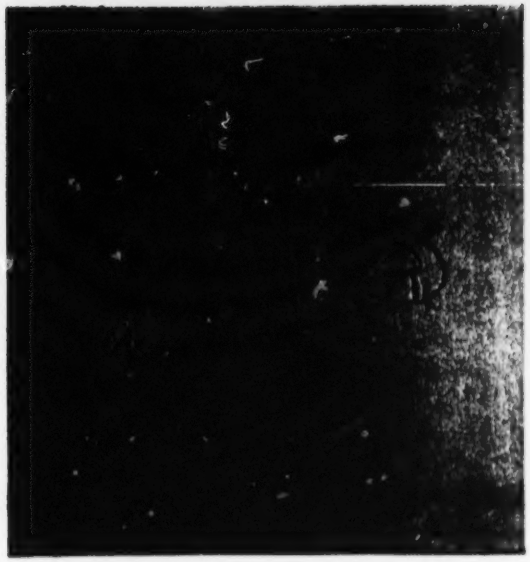

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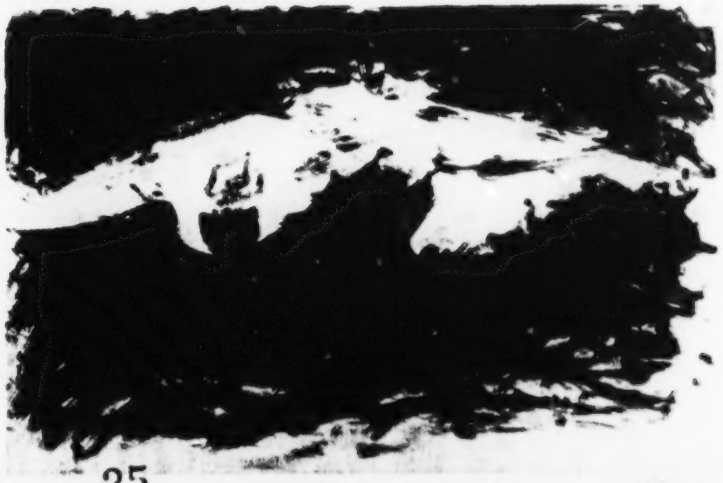

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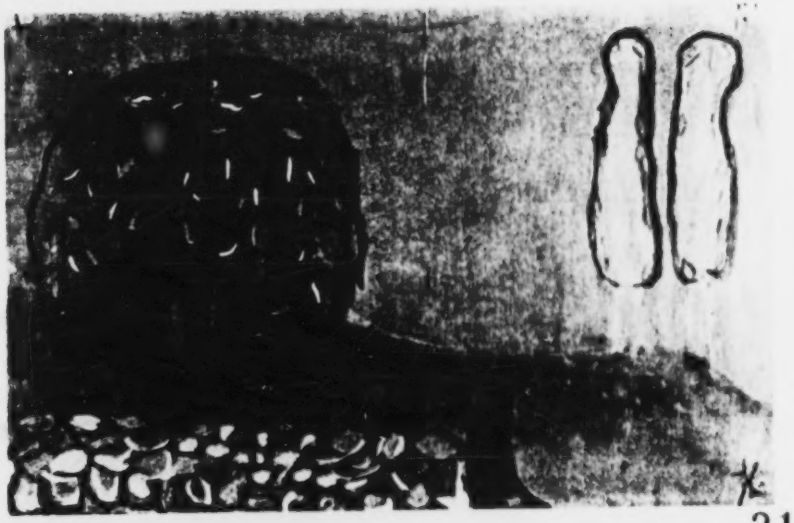

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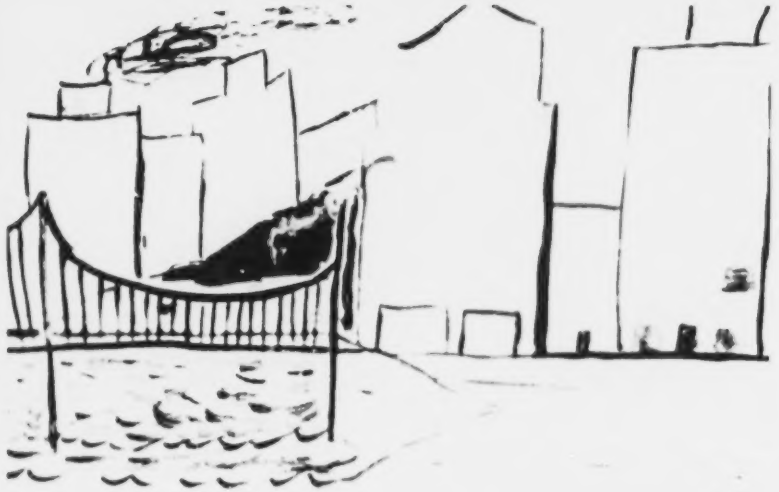

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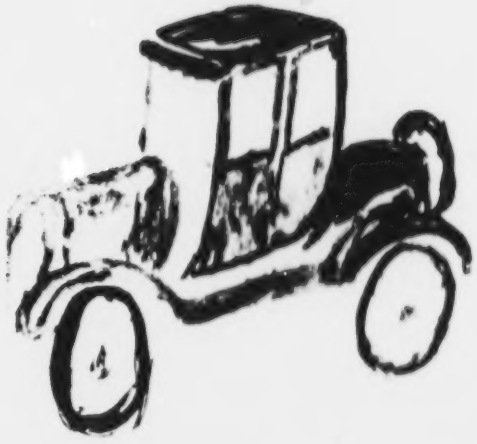

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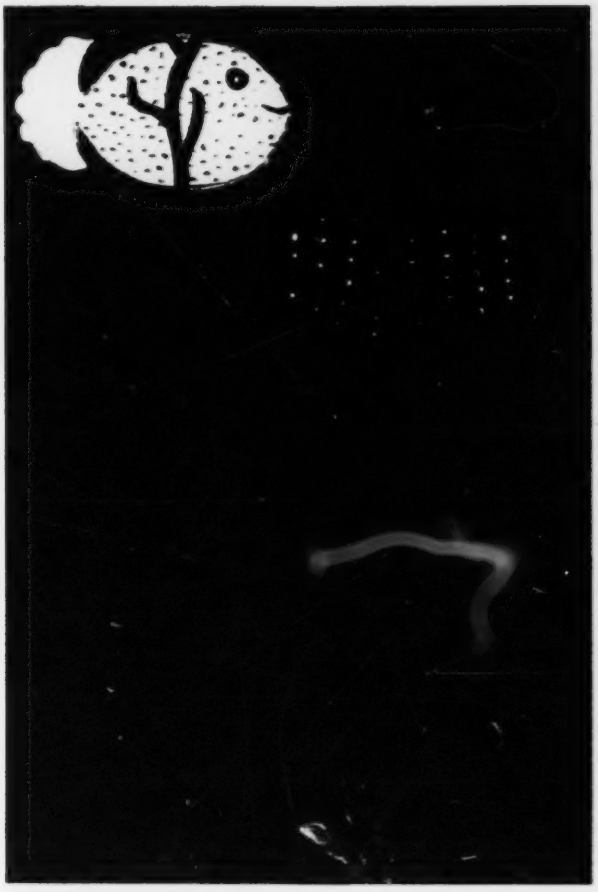

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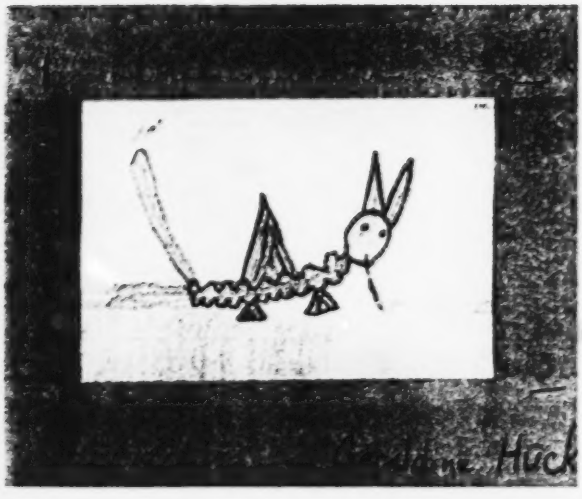

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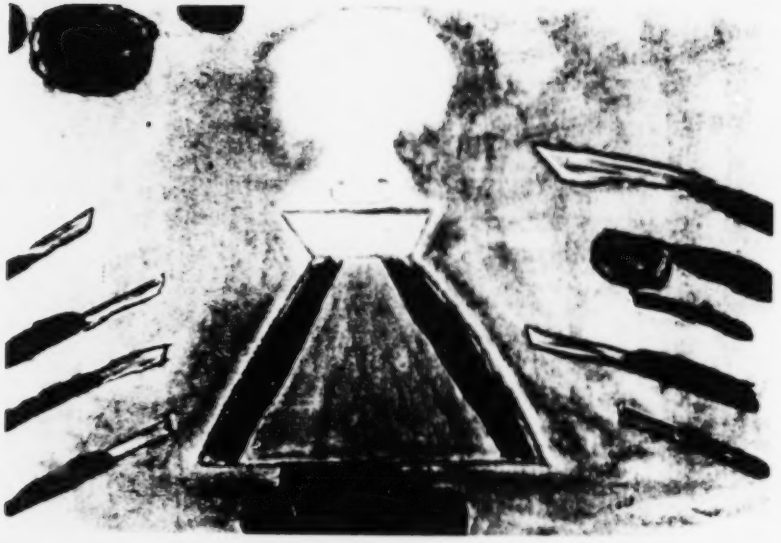

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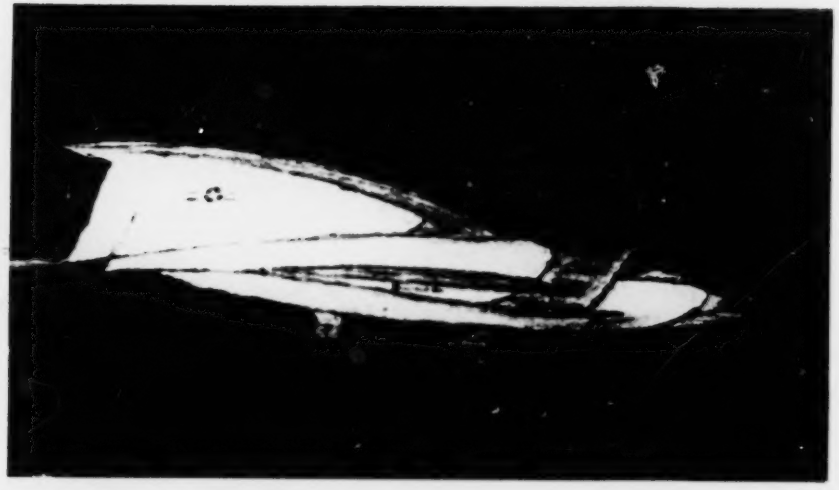

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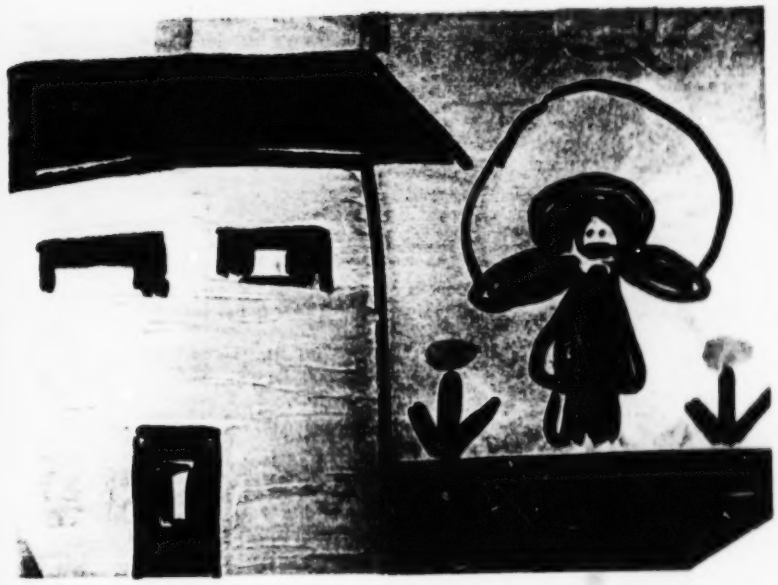

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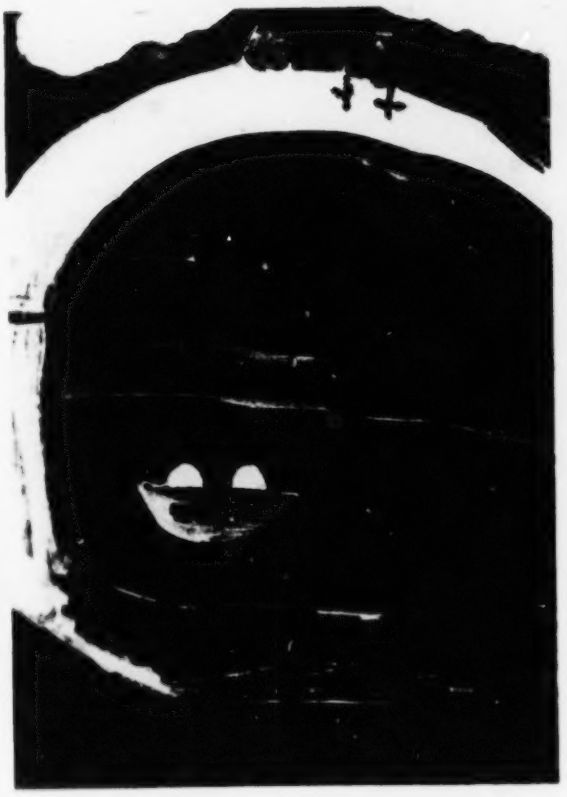

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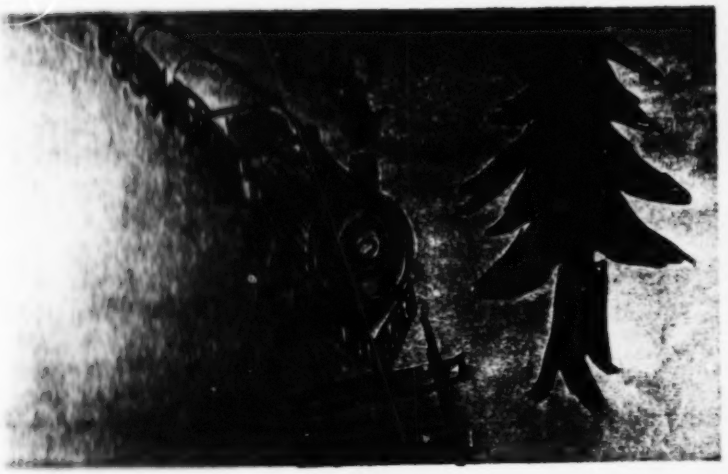

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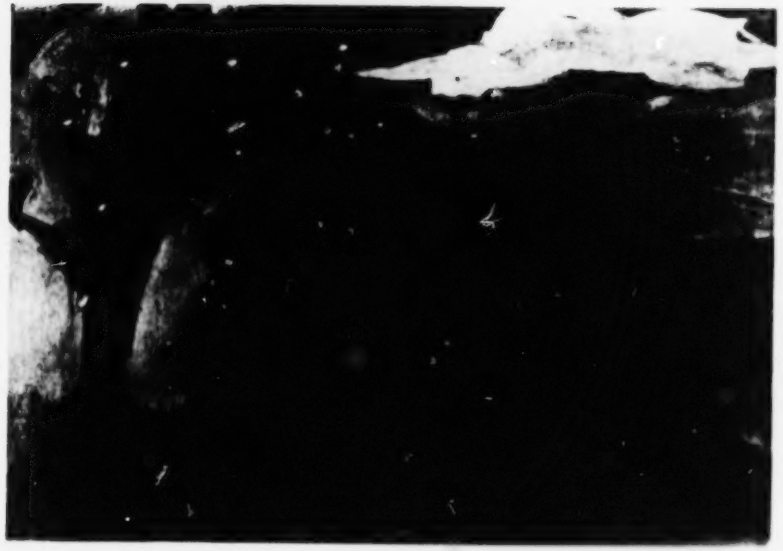

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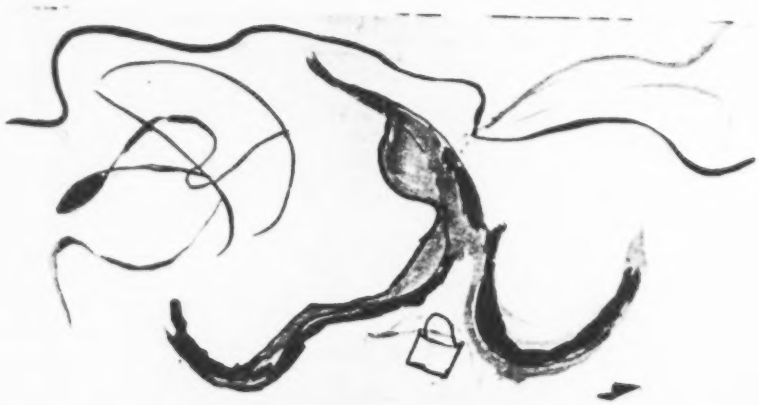

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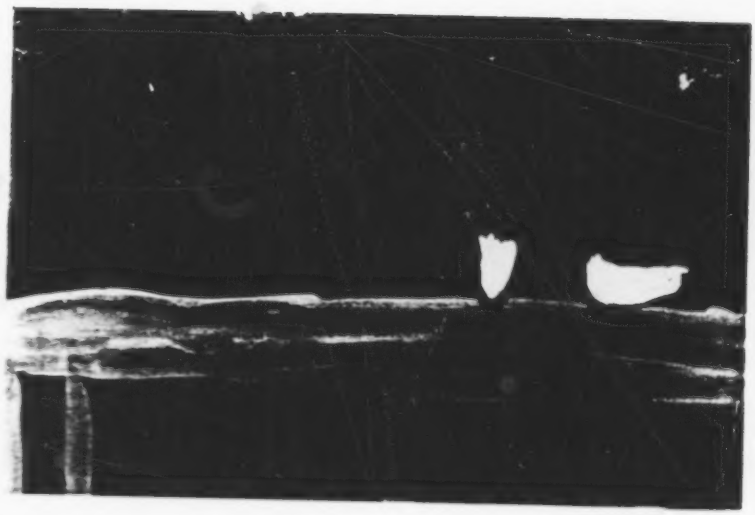

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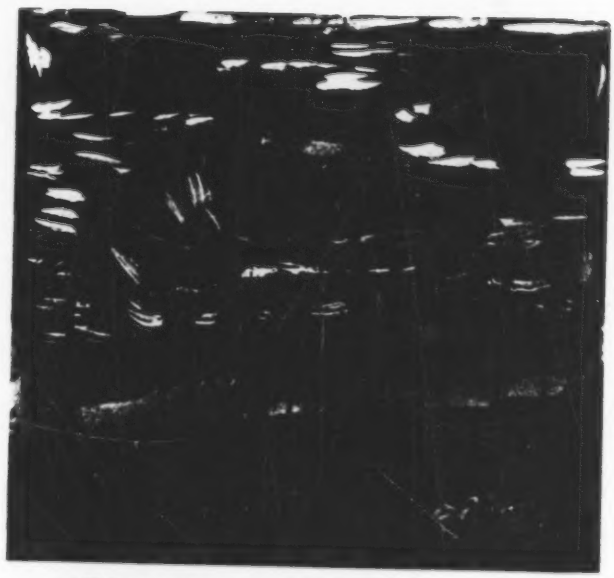

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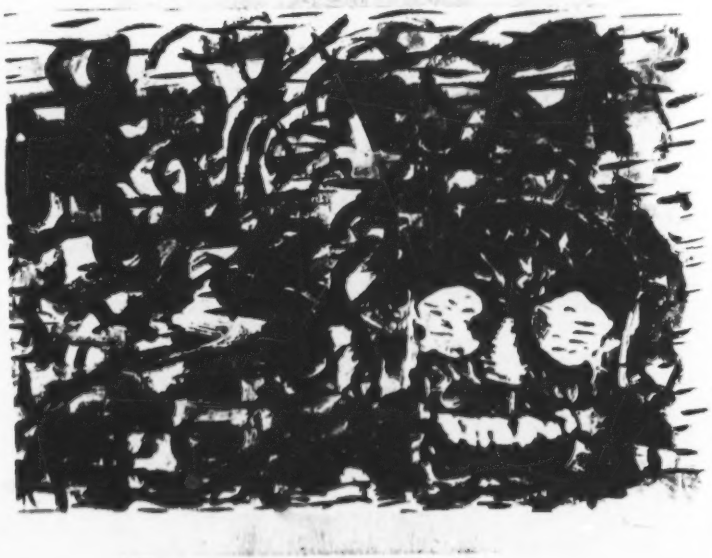

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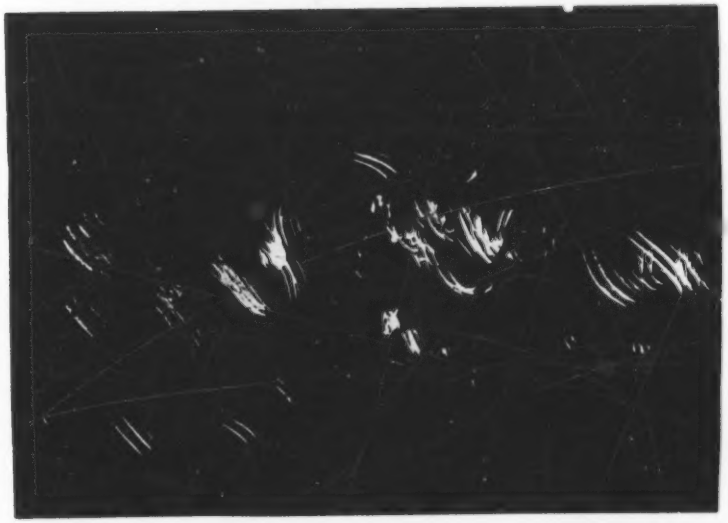

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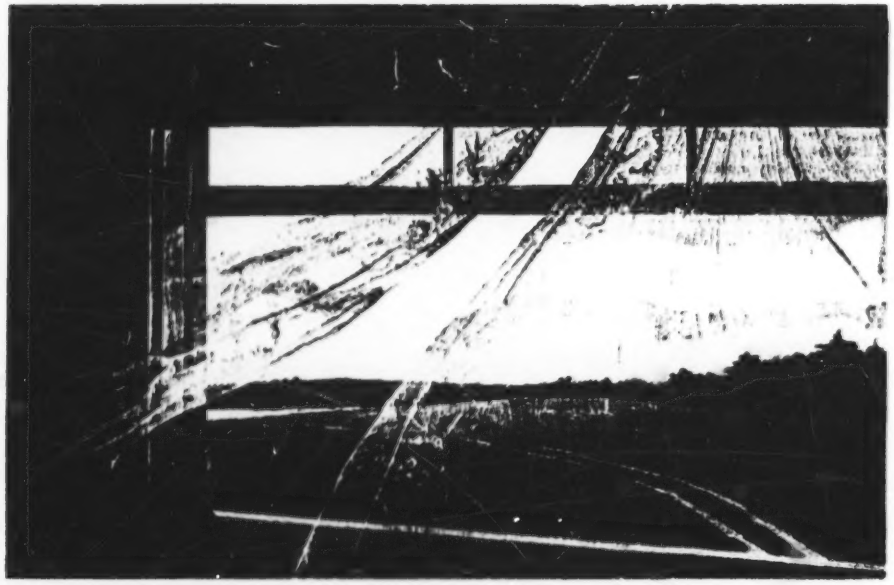

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